

## UTAH PUBLIC ART PROGRAM & THE UNIVERSITY OF UTAH



CALL FOR ARTIST'S QUALIFICATIONS TO CREATE PUBLIC ART FOR THE  
BEVERLEY TAYLOR SORESN SON ARTS & EDUCATION COMPLEX  
THE UNIVERSITY OF UTAH, SALT LAKE CITY, UTAH  
DEADLINE FOR SUBMISSION: DECEMBER 14, 2012

## LETTERS OF INTEREST AND QUALIFICATIONS

are requested from artists interested in creating art for the public areas of the new Beverley Taylor Sorenson Arts & Education Complex on the campus of the University of Utah in Salt Lake City, Utah.

## BEVERLEY TAYLOR SORENSON ARTS & EDUCATION COMPLEX

In 2008, the University of Utah announced the [Sorenson Legacy Foundation](#) had donated \$12 million for construction of an 110,000 sf interdisciplinary arts and education complex to be named the Beverley Taylor Sorenson Arts & Education Complex. This new building is being built at the southern entrance of the campus adjacent to Milton Bennion Hall at 1720 Central Campus Drive, Salt Lake City, Utah 84112.

Arts integration has a long history in Utah. In 1994, Beverley Taylor Sorenson, a University of Utah alumna, founded *art works for kids!*, a pilot arts education program for elementary schools. Over the past 14 years, she has donated millions to grow the program, reaching over 80,000 children, securing legislative funding, and making the program a statewide phenomenon.

In early 2008, the Utah Legislature recognized Beverley Taylor Sorenson's work by allocating \$15.8 million to fund the *Beverley Taylor Sorenson Elementary Arts Learning Program*, which is being used to hire arts specialists to work side-by-side with classroom teachers in 59 selected elementary and charter schools. It also funds District Arts Coordinator salaries, professional development, the purchase of arts equipment and supplies, and research and evaluation activities. Eventually, the program aims to extend arts integration to all of Utah's 508 elementary schools and will provide a model that can be replicated across the country.



"Art education is essential to the success of children as individuals and as citizens. But no single group can bring quality art teaching programs to Utah schools; we all have to work together," said Beverley Sorenson. "We are delighted that the University of Utah has dedicated its tremendous resources to establishing this new center to integrate education with the arts and enrich the lives of Utah children."

Photo courtesy Americans for the Arts

The Beverley Taylor Sorenson Arts & Education Complex at the University of Utah will support five main activities: academic research; interdisciplinary pre-service teacher and arts specialist training; professional development for teachers and education leaders; programming for schools, youth and families; and community involvement and leadership.

The collaborative efforts housed in the new Complex will be guided by a newly created national Center for Integrating Arts into Academic Learning, lead jointly by the Colleges of Education and Fine Arts, which will coordinate and promote all key activities. Five of the College of Education's academic centers will also be located in the Complex: a new, national Center for Math and Science Education; [The Utah Reading and Literacy Center](#); [The Utah Education Policy Center](#); [The Center for the Advancement of Technology in Education](#); and [The Eunice Kennedy Shriver National Center for Community of Caring](#).

In addition, the Complex will provide a new home for the College of Fine Arts' nationally recognized [Tanner Dance Program](#), which provides dance instruction for young people of all ages and professional development for teachers. Tanner Dance is a member of the Youth Arts Division, a coordinating body representing all university arts programs - academic and professional - that provide youth arts education and professional development representing multiple art forms, including dance, music, theatre, visual arts and film.

## COLLEGE OF EDUCATION

The mission of the College of Education is to create a learning environment that fosters discovery and dissemination of knowledge to promote learning, equitable access, and enhanced learning outcomes for all students. Through the integration of outstanding teaching, research, and community outreach, the College of Education investigates significant issues impacting education policy and practice, while preparing its students for leadership and excellence within a diverse and changing educational community.

The College of Education values:

- Local and national recognition as an excellent educator preparation and professional development institution.
- High quality, nationally recognized research that informs educational policy and practice.
- Diversity of students, faculty, and staff, and an instructional emphasis on preparing educators to work effectively with student populations from diverse economic, cultural, racial, and learning backgrounds and abilities.
- Integration of research, teaching, and outreach efforts that serve the education profession, community, and children and youth.
- Educational programs, teaching, and advisement that are responsive to the needs of students and the education community.
- Supportive and collaborative relationships among faculty, students, staff, and educational programs within the college.
- Instructional emphasis on using technology to improve student learning and other educational outcomes.
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## THE VIRGINIA TANNER DANCE PROGRAM

Tanner Dance provides dance instruction for young people of all ages and professional development for teachers. Within the College of Fine Arts' Youth Arts Division, Tanner Dance has the longest standing and the most developed arts in education and professional development program. These programs are nationally recognized and supported. In its new home in the Beverley Taylor Sorenson Arts &



Education Complex, Tanner Dance will be able to make these programs more accessible to the community and to the academic departments and research centers in the two Colleges who are interested in understanding how successful programs like those at Tanner Dance work and how they can be replicated.

The new building is coming at an important time during the growth of the organization. The move to the new complex will allow Tanner Dance to achieve one of its longstanding goals – a facility to meet its extensive programmatic needs and allow for the expansion of its services.

## COLLEGE OF FINE ARTS

The University of Utah College of Fine Arts is committed to shaping the future of classical and contemporary arts through rigorous professional training that balances professional discipline with personal creativity and artistic leadership. The College values a welcoming and engaging learning environment, which combines creative and innovative classroom instruction with opportunities for individual student and faculty experiences in research, writing, performance, creative work and service. This environment is greatly enhanced by interactions and collaborations among individuals with different traditions, cultures, orientations, religious beliefs, economic backgrounds, and racial/ethnic origins.

At the University of Utah our renowned programs in music, dance, film, theatre, and visual arts enrich the quality of life throughout the Salt Lake City community and beyond. Disciplines within the College of Fine Arts enjoy top national rankings for their quality and training, attracting the finest students and faculty from around the world. It is the commitment and dedication of the world-class faculty to the highest standards of artistic/scholarly integrity and achievement that separates the College of Fine Arts from many fine arts colleges throughout the country.

## BTS ARTS & EDUCATION COMPLEX DESCRIPTION

The new Beverley Taylor Sorenson Arts & Education Complex (BTSAEC) is a unique higher education facility that will bring together the nationally recognized programs of the College of Education, the College of Fine Arts and Tanner Dance. It will serve as a center for a community of learners (including pre-schoolers, university students and in-service teachers), educators and researchers focused on exploring and promoting a multi-disciplinary integrated curriculum model for pre-school through secondary education. Particular focus of this curriculum will be given to integration of the arts into academic learning—a vision of the building's name sake and lead donor Beverley Taylor Sorenson.

**Building functions and interior spaces.** The complex will create a collaborative and vibrant environment for students, faculty, and staff. For the College of Education, it will provide faculty offices, work and meeting areas as well as the College's administrative offices. For Tanner Dance, the facility will provide four rehearsal studios ; a large rehearsal/performance space; two visual arts studios; administrative offices; and a costume design and fabrication shop. Other Tanner support functions include dressing rooms and storage areas, which are distributed on all the studio floors.



The BTSAEC also accommodates a variety of classroom spaces that will be used by the College of Education, the College of Fine Arts, and other campus and community users. The classrooms include a large multipurpose lecture space; four large and two small classrooms.

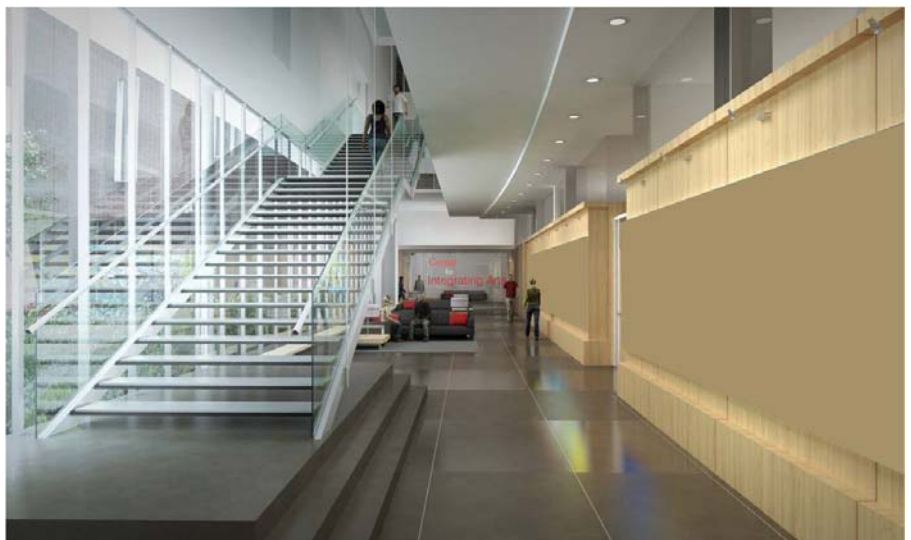


The complex will also house six of the College of Education's research centers in a uniquely designed collaborative work environment that will promote regional and national interdisciplinary research on education. At the core of this area will be the new Center for Integrating Arts into Academic Learning that will oversee the development of vastly expanded research, curriculum development, professional development, and community partnership programs.

The uses are organized along a single linear spine (or street) that connects the building's entrances and public gathering areas (piazzas). As with all good urban streets, the BTSAEC internal street is also designed to support a variety of activities including meeting, socializing, dining, studying, event prefunctions, etc. and houses elements, furnishings and technology to support these activities. The street walls are typically transparent to both inside and outdoor activities.

There are three major interior spaces that form the building's piazzas. The principal entrance to the College of Education is located on the northwest corner of the building where a two-story living room provides space for faculty and students to informally meet and access to the six research centers, including the Center for Integrating Arts into Academic Learning. Transparent on two sides with direct access to an open stairway to the other floors, the living room is anchored by a hearth and chimney.

The Tanner Dance entry, at the opposite end of the complex, is a two-story space that provides an informal waiting area for students, a receptionist and gift shop area, and access to the various studios and support spaces. At the center of the complex is the main pre-function space adjacent to the large lecture hall and classrooms. This space is connected through a monumental stair that connects the building's three floors through an open area surmounted by skylights and rung by glass-railed balconies.





**The campus context.** The gateway site of the BTSAEC demands a distinctive architectural image that will be a part of the University's identity on its southern border. The form and materials of the building were chosen to connect to the existing campus fabric while also being a billboard for the creativity within. The building's form defines a series of important new edges along the HPER Mall and the Business Loop and two newly defined corridors between Milton Bennion Hall and the HPER complex. Facing both campus and community, the building creates two distinct elements to anchor each end of the facility and mark the principal entrances on the HPER Mall and the Business Loop. The building form also helps to create a series of new outdoor spaces, including a new quad on the west face of the facility that reaches between the Business Loop and HPER Mall and is articulated to provide pedestrian and vehicle zones as well as movement and activity areas.

Building entrances are located to enhance connections to both campus pedestrian and vehicle access points. The Tanner entry is located near to the vehicular drop-off area/auto court, providing good sightlines between arriving or departing children and the Tanner staff located in the Tanner lobby. The primary entrance to the College of Education is located at the opposite (campus) end of the "street: and is designed to be legible from both the new quad and the HPER mall. The other major entrance from the quad and auto court allows access to the central classroom wing, which will be used for traditional classes, professional development classes, conferences, and other campus and community functions.

**The environmental context.** Informing the building design is the University's Climate Action Plan, which addresses a series of sustainability initiatives that will guide the University over the next three decades. As one of the first facilities to be designed following the 40% energy savings mandated by the Plan, BTSAEC is being designed to not only achieve this energy conservation goal, but to also be a model of sustainable design.

The building is designed to acknowledge its relationship to its larger bioregional and global context, using both historical design patterns and state-of-the-art technology to try to achieve a level of smart and sensitive responsiveness.

Among its most manifest sustainability strategies (affecting both energy performance and quality daylighting), the building has been oriented to face the equator and the relatively narrow floor geometry and opening configuration have been carefully designed to allow for good daylight distribution throughout the occupied spaces. The programmed, regularly habitated areas of the building (offices, classrooms, etc.) are situated on the north and east sides of the building, which require less glare and solar control. Facing both south and (occasionally) west, the street provides an important buffer to the building. Because the street is utilized for transitional and occasional uses, it is designed to afford greater temperature variations as well as to allow prescribed direct sunlight during the winter months.



This resulting linear form has then been folded to conform to the existing site constraints and to create a series of outdoors spaces described in the preceding paragraphs.

**Exterior architectural design.** The building is comprised of three major formal elements: the studio wing; the College of Education entry wing; and the connecting classroom building. Varying levels of transparency and a variety of materials allow for distinct treatments between the connecting building and the two signature elements (Tanner and College of Education wings). The connecting building will be sheathed in Roman brick masonry to complement the brickwork of the south campus (particularly the Utah Museum of Fine Arts). The walls of the Tanner studio and College of Education wings will be covered in folded naturally patinated zinc panels. The building's fenestration will be comprised of high performance, colorless and low reflective insulated glass in a variety of framing systems, including: clear anodized aluminum curtain wall, aluminum storefront, and all-glass entry systems.



The building will also incorporate shading devices as an important and expressive design feature. Used on the Tanner studio and College of Education wings, these shading elements are comprised of painted perforated aluminum panels (to match the clear anodized aluminum) mounted to painted steel frames that are suspended in front of the larger sections of glazed curtain wall. The perforations are designed to reduce unwanted solar heat gain during the summer months and allow beneficial heat gain and increased natural daylighting during the winter. The shading elements

provide a distinctive spatial layering, blurring the line between inside and out during the day and night. The relatively large expanses of curtain wall fronting the studio and areas of the College of Education wings create





the effect of the “fourth wall”, i.e., the front of the stage in the three-walled box set in a traditional proscenium theatre (Denis Diderot). Other, punched openings capture moments of activities occurring on the inside and (conversely) framing views of the city and mountains.

**The experiential environment.** This complex is part of recently adopted program by the University to promote more engaging environmental experiences for the people who use and visit its campus. These experiential environments help to reinforce the special academic and research purposes of each facility and provide unique learning opportunities for and about the University community. As part of the design of the BTSAEC, the design team engaged the stakeholder community for the building in a series of interviews and workshops to help identify potential concepts and environmental design strategies that would provide this complex with a series of experiences peculiar to the BTSAEC and its programs. The following is a partial list of some of complex’s unique characteristics as well as some of the ideas, themes and/or strategies that will be explored as part of the experiential environment design process (not completed at this point) and could be considered for possible site specific public art projects:

- It co-houses three University institutions: Tanner Dance, the College of Education, the College of Education’s Research Centers (including the Center for Integrating Arts into Academic Learning), and programs of the College of Fine Arts
- It serves a highly diverse group of users, including preschoolers, university students, in-service school teachers and administrators, university instructors and administrators, researchers, dance students and teachers, performing and visual artists, community members, etc.
- It facilitates the development, teaching, evaluation, and practice of integrative school curriculum. This curriculum engages all major teaching disciplines (visual art, English, literature, music, science, reading, drama, dance, social science, math) and uses methods that support a variety of learning styles and multiple intelligences theories.
- It is a place for collaboration and interaction among its users and user groups



- It is designed to be flexible and adaptable to reflect its dynamic processes and evolving programs
- It is a place for teaching social justice and the Arts role in advocacy and community building.
- Its architecture is intended to be an integral part of the learning experience (architecture as pedagogy per David Orr) and employs a theme based on the concept “Time, Space and Energy”---the fundamental elements of both dance (the Tanner program teaches dance based on these elements) and wave theory (Grand Unified Theory). The potential integrated lessons that the building and site can teach include sustainable design, geography, geology, biology, urban planning and architecture, agriculture, history, literature, cosmology, music, dance, mathematics, physics, etc. Possible learning experiences could include:

*How can the building tell time? Through a sun dial that shows the building’s movement relative to the earth’s rotation/revolution around the sun--an ancient method that (at least in the Northern hemisphere) influenced clockwise movement of mechanical time pieces. Sundials can also be use to discuss Copernicus, Galileo and the development of Standard Time Periods.*

*How is the building like a dancer? They both move as demonstrated by a Foucault pendulum —a 1951 kinetic devise first used in Paris, which demonstrates the earth’s rotation, gravitational forces, mechanics and geometry (Rose curve).*



*How can the building’s placement tell the history of a place? The BTSAC’s orientation is different from its immediate neighbors yet it aligns to other planning and urban grids including the historic University, historic Salt Lake City (i.e., Brigham Young’s Plat of Zion), Jefferson’s US Public Land Survey System, and the ancient Romans’ cardo and decamanus, which are all based on a north-south axis. Illustrating the building’s geographic coordinates and elevation relative to sea level could help to place the building globally and in geologic time, demonstrating principles of geodetic datum, air density/pressure, topographic mapping, erosion and seismology, etc.*

*Where did the building's materials come from, how long did it take to create them, and how much energy was expended to get them here? The materials of the building were chosen to reveal the time, space and energy story about what goes into the construction of a building and to explain the carbon footprint consequences of our choices. Because of the increasing energy efficiency of new construction (this building is 40% more efficient than similar buildings), a building's embodied energy from all of its components is becoming an increasingly important factor when looking at its life-cycle embodied energy.*

## ART SELECTION COMMITTEE STATEMENT

The Art Selection Committee desires art that is as site specific as possible for this stage of the construction. Ideally, the art will absorb and respond to the design and context ideals and users of this collaborative and innovative incubator for the arts, education, and the University of Utah. Significant public areas have been described in the previous section for the artist to consider, however, the committee is open to sites as suggested by the finalist artists and their work. While it is preferable the completed work be installed by December 2013, arrangements may be possible for later installation if necessary.

## BUDGET

\$290,000 has been allocated by the project to commission public art work(s) for this facility. These funds are intended to cover all costs associated with the artist's public art commission, travel, installation and all related expenses.

Finalists will be offered an honorarium to assist with costs associated with time and travel for a full proposal presentation and interview with the selection committee. The honorarium will become part of the total commission award for the selected artist(s).

## ELIGIBILITY

Resident American or legal resident artists / artist teams are eligible to apply. Art selection committee members, Utah Arts Council staff and employees, subcontractors or consultants of EDA Architecture or Okland Construction are not eligible for this project.

## SUBMISSION OPTIONS, INSTRUCTIONS AND REQUIRED MATERIALS

Interested artists may submit applications online or hard copy. The deadline is the same for both methods and is not a postmark deadline. Please do not include supplemental materials beyond the requirements listed below. All applications must include the following:

### ONLINE METHOD:

- Register at [www.dccgrants.org](http://www.dccgrants.org) and follow the directions for registration and submitting material for this Public Art Request for Qualifications

- Type in or “copy and paste” in the field requesting the letter of interest of not more than three typewritten pages. This letter should include the artist’s reasons for interest in this project in particular. In doing so, the artist should also describe how his/her work and/or experience relates to the project.
- Type in or “copy and paste” in the field requesting a professional resume.
- Upload up to ten (10) images maximum. These images should be documentation of previous work of site-specific art in public places and must be JPEG format, 1920 pixels maximum on the longest side, 72 dpi, with compression settings resulting in the best image quality under 2MB file size.
- Identify each image with title, year, medium, and dimensions
- If the artist’s work cannot be documented well with still image you may submit movie files via the “Hard Copy Method” listed below. Movie files cannot be submitted via the online portal.

#### **HARD COPY METHOD:**

- A PC compatible CD Labeled with applicant's name, and contact information containing:
  1. A letter of interest of not more than three typewritten pages in pdf format. This letter should include the artist’s reasons for interest in this project in particular. In doing so, the artist should also describe how his/her work and/or experience relates to the project.
  2. Up to ten (10 ) images maximum of previous site-specific public work. All images must be in JPEG format, 1920 pixels maximum on the longest side, 72 dpi, with compression settings resulting in the best image quality under 2MB file size. The image files should be named so that the list sorts in the order of the image listing.
  3. A pdf document indentifying each image to include title, year, medium, dimensions.
  4. A professional resume in pdf format

If the work cannot be documented well with still images a DVD (of no more than 3 minutes) may be submitted as documentation of artist’s projects. Please note only one media, movie file or jpeg, can be presented to the committee per artist in this preliminary phase.

If the artist wishes the material returned, an addressed and stamped envelope of ample size and postage for return of the CD or DVD should be included. Material that is not accompanied by a stamped envelope cannot be returned.

The Utah Arts Council will not be responsible for applications delayed or lost in transit. While all reasonable care will be taken in the handling of materials, neither the Utah Division of Arts & Museums nor the University of Utah Art Selection Committee will be liable for late, lost or damaged materials or electronic files. Faxed or e-mailed applications cannot be accepted.

BTS Arts & Education Art Selection Committee reserves the right to withhold the award of a commission or re-release the call for entries should it be determined the finalist proposals are unacceptable.



## DEADLINE:

**Complete application packages must be RECEIVED on or before  
December 14, 2012 by 5 p.m. MDT (THIS IS NOT A POSTMARK DEADLINE)**

Applications may be sent by mail, courier, hand delivered or express delivered to:

Jim Glenn, Utah Public Art Program  
RE: BTS Arts & Education  
300 S Rio Grande  
Salt Lake City, UT 84101

## SELECTION PROCESS AND SCHEDULE

The Selection Committee will review proposals from which a short list of semi-finalists will be selected and invited to develop a proposal. The finalist honorarium will be applied toward the commission amount for the artist(s) awarded the commission. Final selection(s) will be made from the semi-finalists.

December 14, 2012	Deadline for receipt of qualifications
January 14, 2013	Committee reviews applications
March 18, 2013	Finalist presentations / proposals
December 13, 2013	Building completion

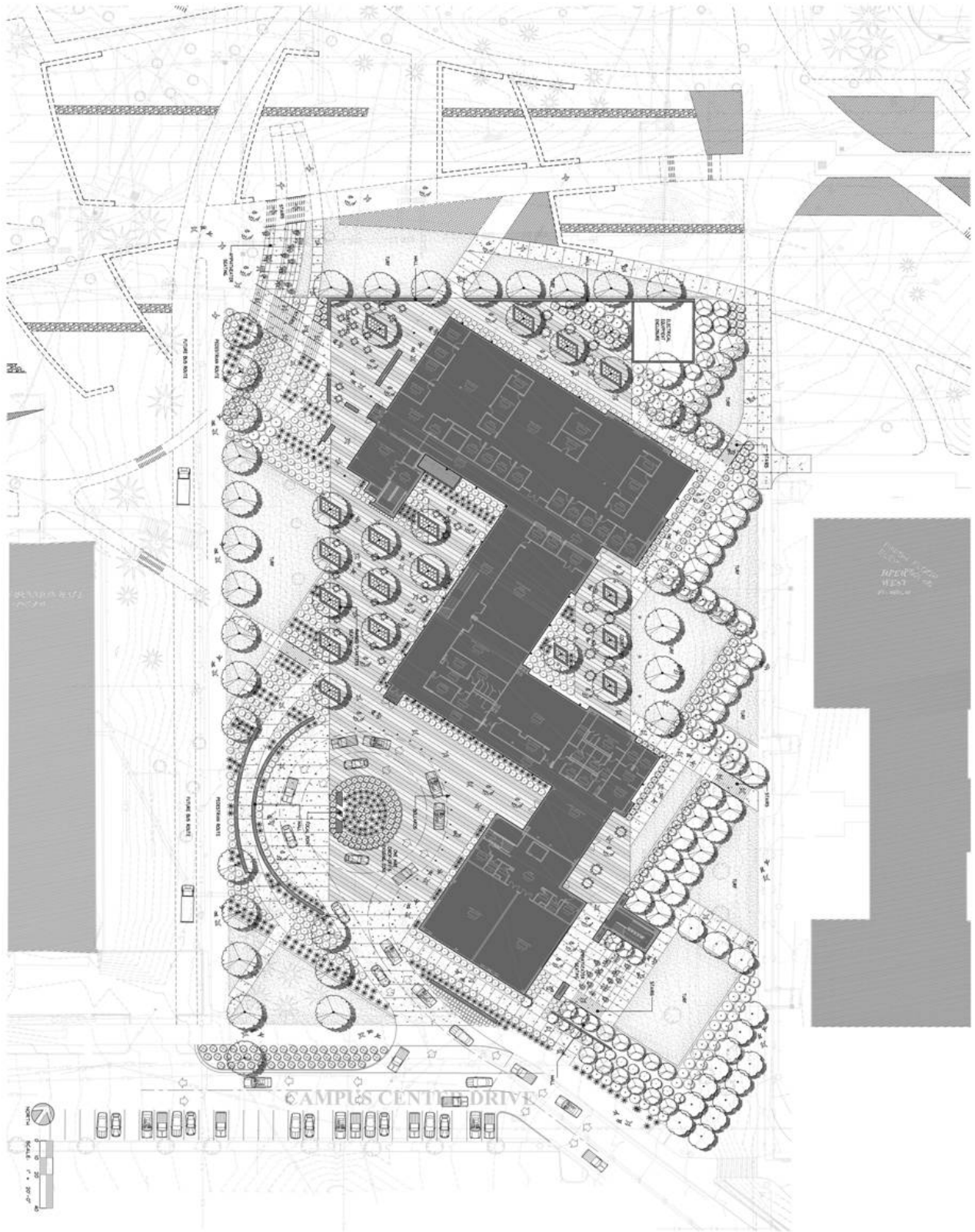
## ART SELECTION COMMITTEE

Rick James	Project Manager, DFCM
Shawn Porter	Artist
Michael Hardman	Dean, U of U College of Education
Debbie Reid	College of Education Advancement Board Member
Mary Ann Lee	Director, Virginia Tanner Creative Dance Institute
Don Pennock	Project Director, Okland Construction
Mary Jane Price	Virginia Tanner Creative Dance Institute Advisory Board
Raymond Tymas-Jones	Dean, Associate Vice President for the Arts
John McNary	Director, U of U Campus Design and Construction
Bob Herman	Architect, EDA Architects Inc.
Patricia Ross	Office of the President, U of U

Please do not contact committee members. If you have any questions about this or other projects information is available at:  
[www.utahpublicart.org](http://www.utahpublicart.org)

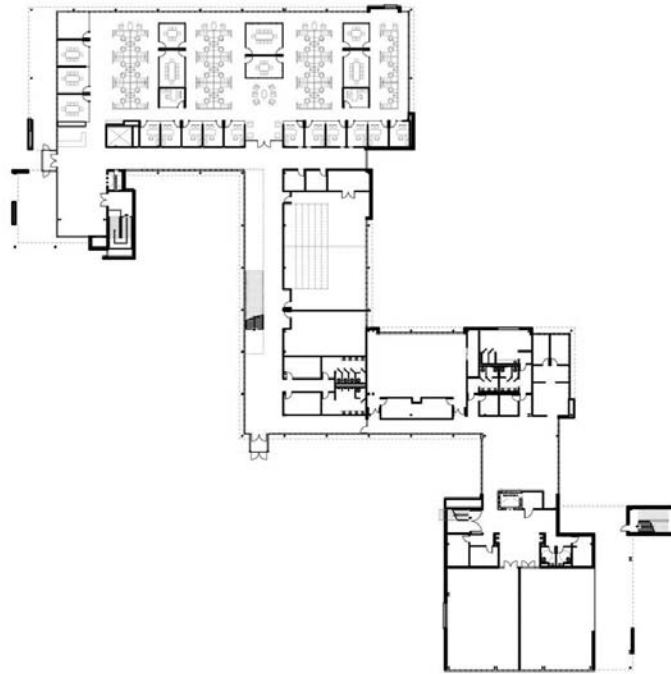
Or contact: Jim Glenn at 801-245-7271 or e-mail at: [jglenn@utah.gov](mailto:jglenn@utah.gov)  
Felicia Baca at 801-245-7272 or e-mail at: [fbaca@utah.gov](mailto:fbaca@utah.gov)

Images courtesy of EDA Architects and U of U



Site map

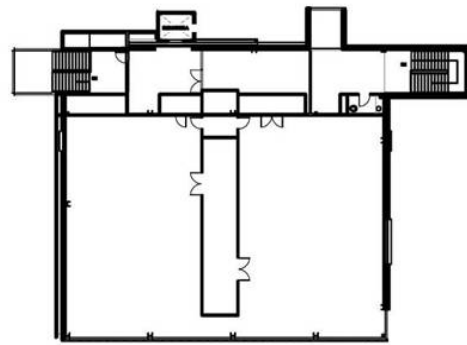
1<sup>st</sup> floor



2<sup>nd</sup> floor



3<sup>rd</sup> floor



4<sup>th</sup> floor